

SEE, THINK, DO:
Multicultural Art Outreach Development
in the Jordan Schnitzer Museum of Art
at the University of Oregon

Master's Project
Presented to the Arts and Administration Program
and the Graduate School of the University of Oregon
in partial fulfillment of the requirements
for the degree of
Master of Arts in Arts and Administration

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June 2005

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Acknowledgments

I would like to thank the faculty and students of the Arts and Administration Program at the University of Oregon for their support and encouragement over the past two years. In particular, I wish to thank Dr. Lori Hager for her continuous dedication and guidance during this research.

Also, I would like to express my love and gratitude to my mother, whose love, confidence and integrity have been a source of inspiration throughout my life.

Abstract

Art is a way to document our history by showing us what we were, how we live today, and where we can be in the future. For this reason, art education can help students understand something about themselves and others. This is especially significant in teaching and learning different cultures and perspectives. In understanding the value of art in society and its role in both documenting and initiating cultural change, the art museum is a pivotal cultural institution. Art museums become places for learning, experiencing, and engaging with ideas and objects, and are institutions for life-long learning. Historically, the role and purpose of museums have evolved and changed in an effort to better serve communities. As such, there is a need to focus on the diversity of the audience, such as different ages, learning styles, backgrounds, and emotional and physical abilities, and to provide an enhanced learning opportunity within the physical space of the museum and galleries. In order to ensure the effectiveness of educational programs, materials should offer diverse approaches to learning and choices in the learning process. This master's project explores the effectiveness of outreach materials and determines what guides the design process of multicultural outreach programming at the University of Oregon's Jordan Schnitzer Museum of Art.

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CHAPTER 1. INTRODUCTION

Problem Statement

According to the latest census, approximately 30 percent of the U.S. population currently belongs to a racial or ethnic minority group. The Census Bureau projects that by the year 2100, non-Hispanic whites will make up only 40 percent of the U.S. population (“Racial and Ethnic Population,” 2005). Increasingly, the United States recognizes the diversity of its populations, and supports the need for multicultural education within the society. The awareness and understanding of diverse cultures and societies helps to alleviate the danger of cultural conflict and misinterpretation of cultural behaviors, and cultural stereotypes.

The primary concern of multicultural art education is to dismantle dominant stereotypical representations of race, ethnicity and culture. As Desai (2000) states, representations of art and culture of racial and ethnic minorities in the U.S. should be accurate and authentic. The terms “Multicultural Education,” “Ethnic Education,” “Ethnic Studies,” “Cultural Pluralism,” “Multiculturalism” and “Ethnic Pluralism” are often used interchangeably, though sometimes they convey subtly different meanings. It is important to note that the concepts of Cultural Pluralism or Multiculturalism are based on the idea of equal opportunity, equal rights, and respect for humanity.

Museum administrators and educators struggle to use multicultural education as a way to teach people about other countries, which is the context in which multiculturalism in

museums developed. Multicultural studies focus on how art educators use art education to teach tolerance toward differences and diversity in countries and cultures, and the inclusion of multiple cultural perspectives in educational curriculum. However, little distinction is made between the multicultural art education and international art education in museums (Chalmers, 1996).

Designing a museum education program that is sensitive to multiple layers of cultures is a difficult task. In recognition, the University of Oregon Jordan Schnitzer Museum of Art (JSMA) states in its mission that “the museum continues a long tradition of bridging international cultures and offers a welcoming destination for discovery and education centered on artistic expression that will deepen the appreciation and understanding of the human experience” (“The JSMA mission statement,” n.d.). The museum’s diverse collections, specialized galleries and new art activity studio reflects its commitment to fostering Cultural Pluralism and Multicultural Education through art. Additionally, as a university museum in one of Oregon’s largest cities, the JSMA faces the challenge of serving both local as well as academic communities. The museum education program developers recognize outreach programming as one of their most important activities.

This study examines the multicultural art education programs and art outreach activities for K-12 students in the JSMA, and analyzes approaches to developing art education programs from a multicultural art education perspective in a museum education

program. This study is concerned with how cultural identity is represented and interpreted in museum education programs, and how to design education programs for younger students with this in mind. This study examines multicultural understanding and educational perspectives through an analysis of current museum outreach programs, paying particular attention to four JSMA education programs: (1) Studio Art Activities, (2) ArtsBridge, (3) Art and Culture Outreach Kits, and (4) the design and development of the “Family Backpack” series. It is anticipated that this study may be useful to museum educators who continue to develop new approaches to multicultural art education.

Significance of the Study

A study of an art museum’s education programming development in the context of multiculturalism is important for several reasons. First, educational approaches that will be examined in this study may be used by museum educators as examples of multicultural art education materials. Second, understanding issues that guide the design process of multicultural education programs can help museum administrators and educators identify their program evaluation strategies. Third, art education outreach materials developed from a multicultural perspective can help to promote audience development in a university museum.

Research questions

The following questions served as a guide for this research project:

How does the JSMA ensure the success and effectiveness of its multicultural outreach

materials?

1. What outreach programs are the museum offering?
2. What guides the design process of multicultural outreach programming at the JSMA?
3. How might multicultural art outreach materials be developed to promote social interactions among the audiences at the JSMA?

Definitions

For the purpose of this study, Cultural Pluralism/Multiculturalism, Multicultural Education, International Education, Museum Education and Outreach may be understood as:

Cultural Pluralism/ Multiculturalism:

It is a term that refers to the coexistence of many cultures in a locality, without any one culture dominating the other. By making the broadest range of human differences acceptable to the largest number of people, Cultural Pluralism seeks to overcome racism, sexism, and other forms of discrimination. Cultural Pluralism also involves the mutual exchange of cultural content and respect for different views of the world and it assumes that the ethnic groups have the right to preserve their cultural heritage. It is the paradigm that recognizes the equal value, benefit, involvement and participation of various cultures within a society. It includes the physically challenged, gays, lesbians and bisexuals (Price, 1994; Chalmers, 1996; Davenport, 2000). This study treats multiculturalism and pluralism interchangeably.

Multicultural Education:

Based in a domestic intra-national context, it should deal with the knowledge, skills, and attitudes needed to live in a pluralistic society. It is concerned with the study of diversity, human rights, prejudice reduction and pedagogical relevance within the community in which the student lives (Davenport, 2000).

International Education:

International Education refers to the international or cross-national arena. It is a movement that developed after the Second World War, promoting international understanding to ensure peaceful co-existence. It includes the concept of a global village with limited resources and increasing interdependence (Davenport, 2000).

Museum Education:

Broadly defined to include all facilities, services and activities, Museum Education refers to formal and non-formal educational users and the educational dimension of museum functions such as the gallery and exhibitions, where structured learning is a principal objective (Hein, 1998; Falk & Dierking, 2000)

Outreach:

Outreach refers to education programs that serve visitors on-site or off-site, and provide access to the museums' resources through community building activities (C. B. Brinkley, personal communication, April 7, 2005).

CHAPTER 2. RESEARCH METHODOLOGY

Purpose Statement

The purpose of this study is to understand the guidelines and criteria for creating multicultural educational art programs in a major university art museum. In this study, multicultural education may be understood as the “development of knowledge, skills and attitudes that encourage students to explore a broader diversity of cultural traditions” (Chalmers, 1996, p. x). This study examines current practices regarding multicultural art education in a university museum through examination of multiculturalism theory and its various perspectives.

Dimensions of Research

This study is composed of four major parts: (1) the literature review, (2) a study of multicultural educational art programs in the Jordan Schnitzer Museum of Art, (3) examination of the guidelines that are used to create and evaluate the content and implication of the museum’s outreach programs, and (4) discussion of the “Animal Backpack” as a new model for multicultural outreach development at JSMA.

The literature review examines the goals and principles guiding university museums’ missions related to multicultural art education and outreach. An examination of the JSMA’s art outreach programs provided the opportunity to critique practices of multicultural art education. Based on the information gathered, this study recognizes and assesses the

guidelines that are used in developing such programs which acknowledge differences in gender, religion, sexual orientation, social class, ability and ethnic backgrounds.

Methodological Paradigm

Even though I grew up in the relatively homogeneous culture and society of Korea, cultural diversity within communities (and individuals) guides my work as an artist. An individual's own culture, experience and personal history informs understanding of his or her surrounding world. I believe that without an understanding of the relationship between the context of culture and my background, I cannot hope to expand the knowledge of myself and the world in general. As an artist and educator, I am particularly interested in how art education and multiculturalism can be combined as a tool to create a broader understanding of diverse cultures. It is imperative to me that the research starts from this assumption and recognizes the individual's contextual culture. Toward that end, this research employs qualitative methods from a constructivist perspective.

Limitations of the study

This research is limited to the study of multicultural art education program development at the University of Oregon Jordan Schnitzer Museum of Art. The findings may not be generalizable to other institutions and locations in this study; however, lessons learned from this study may be transferable.

Data Collection Instruments

Data was collected through interviews, document analysis and collection of audio/visual materials. In addition to interviews conducted with museum educators, documents concerning the museum's strategic plan, departmental budget, arts outreach materials, education content standards, program evaluation materials, job descriptions, museum statistics and marketing materials were collected and analyzed. Audio/visual materials were also collected to illustrate the education material development and evaluation processes.

Strategies for validating findings

Strategies for validating findings in this study are triangulation of data sources through literature review, interviews and document analysis. Throughout the period of data collection and analysis, reflexive journaling was used to analyze and reflect on the data collection process and the findings.

Product of the Master's Project

The product of this master's project is an art outreach kit designed to enhance museum experiences for families from diverse backgrounds. I hope to suggest a model for multicultural art outreach development through the "Family Backpack" project, which will be a part of the museum's on-going efforts to provide multicultural art outreach and multidisciplinary programs (see Appendix B and C).

CHAPTER 3. CONCEPTUAL FRAMEWORK

Cultural Pluralism/ Multiculturalism

This study starts with an assumption that cultural diversity and tolerance toward differences can be fostered through multicultural art education. This study addresses three broad topical areas: (1) multicultural approaches to art education, (2) art education within social and cultural contexts, and (3) the relationship of education programming to a university museum's mission and role in a community (see Appendix A).

Every culture creates a system of shared knowledge to ensure survival and to facilitate communication among members. Cultural knowledge not only comes from ethnicity and nationality, but also from the many aspects of human nature, such as family, religion, age, sex, and personal interests (Wurzel, 1988). Issues of cultural diversity and multiculturalism have become some of the most important concerns in education as globalization influences the cultural and personal perspectives of unique societies (Richmond, 2002).

During the early 20th century, two theories explaining the process of intercultural relations in immigrant countries such as the United States included "Melting Pot" and "Cultural Pluralism." The term "The Melting Pot" was taken from a 1908 play by Israel Zangwill, "The Melting Pot," and is associated with the belief that various cultures in a society can be fused together (Price, 1994). This assumed Anglo-centered assimilation as a vital objective in American society and culture, strongly associated with a 19th century euro-

centric American ideology. It was believed that the immigrants coming to America worked to shed their historic identities and adopt the American way. Immigrants were expected to learn English as soon as possible, forget the old ways, fit into society and become Americans.

The civil rights movement gave Cultural Pluralism a social, political and cultural agenda (Banks & Banks, 1983; Price, 1994). Through the 1960's and the 1970's, integration emerged as a critical force, while folk and international festivals brought visibility and viability to various unique cultural characteristics. Retaining ethnic language and cultural identity and developing pride in one's heritage become more acceptable in America. At this point, "being different" became normal and it was more accepted that "different" individuals create an interesting society.

Cultural Pluralism reflects the idea that all cultures are equal and should participate equally in a diverse society (Price, 1994). Cultural Pluralism refers to the coexistence of many cultures in a locality without any one culture dominating the other, and where the broadest range of human differences apply to the largest number of people. Cultural Pluralism seeks to overcome racism, sexism, and other forms of discrimination. It involves the mutual exchange of cultural content and respect for different views of the world and it assumes that ethnic groups have the right to preserve their cultural heritage (Appleton, 1983). Chalmers (1996) points out that the concept of cultural diversity and multiculturalism are Western ones, and that there is a need for sensibility and awareness when approaching the

subject.

Multicultural Art Education

Educators approach educational art programs for students from diverse cultural backgrounds with diverse perspectives. In education, the development of skills, sensibility and knowledge through creating and appreciating visual art can contribute to the development of individuals' independence of mind and dignity as a part of a society (Richmond, 2002). Chalmers (1996) asks, "What is art for? How do we use art?" (p. 71). He further states that art educators who are aware of the functions and roles of art in different societies can make art education more relevant to students from diverse cultural backgrounds.

Multicultural Education emerged in the 1960's as a method to reconstruct the education system (Appleton, 1983), and its initial goal was "to improve educational achievement for ethnic students who were disenfranchised by existing educational system" (Efland, Freedman & Stuhr, 1996, p. 77). Wurzel (1988) states that as cultures change they expand and adapt to new environments. Multicultural Education enhances individual understandings of diverse cultures in a changing society. The definition of multicultural education continues to shift, and refers to differences in gender, religion, sexual orientation, social class as well as ethnic backgrounds (Chalmers, 1996).

There is still much confusion over multicultural education and the international aspects of Global Education (Chalmers, 1996, Davenport, 2000). In her article *Culture and*

Education: Polishing the Lenses, Davenport (2000) analyzes various approaches to multicultural education. As Davenport asserts, there may be a greater need for multicultural education for students living in a culturally homogeneous society, and Chalmers states that “understanding, appreciation and respect for cultural diversity” (Chalmers, 1996, p. 5) needs to be developed, and limited world views challenged. While multicultural approaches address the issue of diversity and the cause of inequality within a particular culture, comparative-international approaches focus on understanding international educational systems and curricular and global forces that shape cultures and contribute to cultural differences across the world. Multicultural education teaches students about the diverse society in which they living (Davenport, 2000).

Bilingual Education, Art Education, Social Science and International Studies are closely related to Cultural Pluralism and Multicultural Education. They represent an ongoing effort to cultivate a perspective of the world that encompasses the interconnection among cultures, ethnicity and genders regardless of the differences in political and social status of individuals (Gulledge, 2002). One critique of Multicultural Education is that it does not distinguish between dominant power and racially subordinate groups and falsely represents them as equal, despite historical and political power relationships (Desai, 2002). For example, the Anglo-European culture dominates American society and influences cultures are portrayed in classroom settings. Another critique of Multicultural Education is that the terms

“Cultural Pluralism” and “Multiculturalism” have positive but vague associations. “Ethnic advocates” (Price, 1994, p. 10) and educators are more receptive to accepting cultural diversity and its agenda despite the controversy over its political and economical motivations (Gulledge, 2002). This research is founded on understanding Cultural Pluralism/Multiculturalism and its implications for Museum Education programming.

Museum Education and Art Outreach

In most cultures of the world, art has a specific function beyond being decorative and “art for art’s sake.” One of the primary functions of art is to tell stories, to let us know who we are and what we believe. Learning and social interactions are mediated by the artifacts of earlier generations and passed on by successive generations (Clark, 1996). Art is a way to document our history by showing us what we were, how we live today, and where we can be in the future. For this reason, art education can help students understand something about themselves and others; this is especially significant in teaching and learning different cultures and perspectives. Through valuing art and the role of art in documenting and initiating cultural change, the art museum can serve as a pivotal cultural institution.

With this in mind, museums, especially art museums, are places for learning, experiencing, and engaging with ideas and objects, and institutions for life-long learning. Museums provide visitors physical places to contemplate and observe, as well as labels, maps, and programs to connect images and ideas with the context of the objects (Pitman, 1999). All

visitors bring their own experience, knowledge, and feelings of the world to the museum experience. A major part of the museum learning experience is social interaction, where adults and children learn from each other in family social groups (Pitman, 1999). As our society changes, so do the notions of family and tradition. Recognizing these changes, Museum Education programs are charged with the need to focus on the diversity of the audience groups, such as different ages, learning styles, backgrounds, and emotional and physical abilities.

Museum Education, broadly defined, includes facilities, services and activities that are provided for formal and non-formal educational users in a museum, as well as the educational dimension of important museum functions such as the gallery and exhibitions, where structured learning is a principal objective (Anderson, 1995). Successful museum education programming involves a clearly formulated and shared philosophical concept toward museum learning and a commitment to promote such experiences. Chadwick and Stannett (1995) point out the importance of training museum educators well as the premise of collaborative work inside museums and in the wider community. It is the goal of a museum educator to help visitors develop personal meanings through their interactions with information presented by the objects.

Most museums face a contradiction in mission: preservation of traditional values and excellence, and demands of public access (White, 1999). To face these issues, museums are

more and more focusing on the audiences' museum experiences. The audience and why audiences visit museums comprise the foundation of museum education program development. (Munley, 1999). Museum educators use their expertise to help identify audiences and find ways to connect the community with the museum. One of the important roles that museum educators play is in finding an effective way to respond to a public support base and provide the public with the most intelligent, insightful and well-articulated case for meaningfulness and enjoyment of objects in museum collections (Williams, 1999). By concentrating on the context of the objects, museum education programs can benefit families and adult visitors while also retaining respect for the objects.

While university museums have been relatively insulated from financial difficulties compared to other non-profit museums, it is clear that they are increasingly turning to community support (Willumson, 2000). Museums struggle to fulfill multiple purposes: represent traditional values and excellence, act as an educational resource, and provide leisure experiences to the public (Pitman, 1999; Willumson, 2000). Consequently, many university museums are experiencing a shift in the nature of their audiences and the direction of their missions. In order to build community audiences, university museums are offering elementary and secondary school outreach programs, which also coincide with the museums' mission and role in the university. Changes in university museums' missions also reflect a new level of public involvement (George, 1999) such as museum-school collaborations, on

and off-site educational programming, and lecture series.

Educational programs are a key element in furthering the goals of community building. Education programs in museums are expanding rapidly. Outreach programs serve visitors on and off-site and provide access to museums' resources through community building activities. Teaching and learning from the original works of art and understanding the cultural context of that art are essential in art education. Art museums have assumed more responsibility in planning and developing art education materials, and providing services to schools (White, 1999).

The role and purpose of museums has evolved and changed in an effort to better serve communities. Museums are no longer solely a repository of beautiful and valuable objects; they are educational institutions that provide a contextual interpretation of diverse cultures and their people (Williams, 1997; Blackmon, 1999; Pitman, 1999).

CHAPTER 4. THE JORDAN SCHNITZER MUSEUM OF ART AND ITS EDUCATIONAL PROGRAMMING

Introduction

This chapter examines the effectiveness of outreach material, through review of the Jordan Schnitzer Museum of Art's educational programming and the development process of the "Family Backpack" project. In this chapter the design processes of multicultural outreach programming and factors that guide them will also be discussed.

From the beginning of museums as public institutions, education has been a crucial part of museums' functions (Hein, 1998). However, in recent years, the concept and importance of education and learning in the museum has changed. *Excellence and Equity: Education and the Public Dimension of Museums*, published by the American Association of Museums, clearly states that museums have a commitment to education as a community service (1992). The traditional role of museums in collections, preservation, exhibition and education further emphasizes the significance of the interpretation of works of art. Interpretation and education are acknowledged as primary functions of museums. Providing a learning environment within cultural contexts, and actively engaging the audience, has become a primary purpose of museum education programs (Falk & Dierking, 2000).

The Jordan Schnitzer Museum of Art (JSMA) has a long history of commitment to education through arts, culture and multiculturalism. As a university museum, JSMA

provides a wide range of educational programming for communities throughout the state, as well as for a university population of 19,608 students.

The museum's Director of Education, Lisa Abia-Smith, states in an interview, "The museum offers [...] a model of what a museum should be doing in terms of the community, and I think we show a strong philosophy towards working as a team [with the community]." (L. Abia-Smith, personal communication, April 11, 2005). Having a strong role in the community, serving audiences and providing services unlike other institutions, provides the JSMA a unique place in the community. Because of the lack of competition, the museum has a broader range and higher quality of programming, and more complex programming, than an average university museum (L. Abia-Smith, personal communication, April 11, 2005). Because of its strong ties to the community and variety of programs, the Jordan Schnitzer Museum of Art's educational direction affects a wide spectrum of community members in Eugene.

Scholars agree that a major part of the museum learning experience is social interaction, where adults and children learn from each other in family social groups (Hein, 1998; Pitman, 1999; Falk & Dierking, 2000). Many museum visitors interact with each other, respond to the gallery environment, and make the experience a personal one. Each brings personal experiences, capabilities and cultural backgrounds to the museum experience and creates personal discoveries. Hein describes in the book, *The Museum in Transition: a*

Philosophical Perspective, the “discovery method” of learning and teaching, in which “learning is a self directed activity of exploration and invention” (2000, p. 117). Museums need to focus on the diversity of their audiences as well as family groups, taking into account different ages, learning styles, backgrounds, and emotional and physical abilities, and to provide an enhanced learning opportunity within the physical space of the museum and galleries.

Ben Brinkley, the JSMA’s Museum Educator, states that the educational outreach programs in museums greatly influences how a community views the museum and recognizes it as an educational institution (C. B. Brinkley, personal communication, April 7, 2005). The museum’s new slogan, “See, Think, Do,” reflects the museum’s direction as an educational institution. Abia-Smith describes her personal as well as institutional philosophy: the educator needs to provide tangible and constructive ways for students to process what they are learning, by doing instead of listening or reading about the subject. Everyone learns better by doing regardless of individual’s learning style (L. Abia-Smith, personal communication, April 11, 2005). The museum’s educational direction stems from the Director of Education and staff’s personal and professional beliefs about museum learning and visitor experience.

Developmental psychological theory and education theories such as Gardner’s “multiple intelligence,” McCarthy’s “4MAT,” and Housen and Yenawine’s “Visual Thinking Strategy” have foremost influences on the Department of Education’s approach to museum outreach.

Outreach and Education in the JSMA ¹

Jordan Schnitzer Museum of Art Mission Statement states,

The Jordan Schnitzer Museum of Art at University of Oregon (JSMA) is a premier Pacific Northwest visual arts center for exhibitions and collections of historic and contemporary art. The museum continues a long tradition of bridging international cultures and offers a welcoming destination for discovery and education centered on artistic expression that will deepen the appreciation and understanding of the human experience. We engage diverse communities through innovative, interpretive programs in a newly expanded museum within a major university setting (“The JSMA mission statement,” n.d.)

The JSMA’s mission states that its primary purpose is to provide educational experiences and to connect international cultures. Current museum programs are designed to enhance visitor experiences through various meaning-making processes. Since the foundation of the museum, it has maintained a unique collection of arts and programs that developed to educate its visitors about a wide variety of world cultures. The JSMA provides various educational programs that are designed to draw generations of visitors and diverse audiences. Newly expanded spaces present an interactive environment for visitors and are designed to help

¹ The Jordan Schnitzer Museum of Art opened in 1932 as the University of Oregon Museum of Art to house the Murray Warner Collection of Oriental Art. Throughout the years, the museum’s collection grew to more than 12,500 works of art, and the building itself became inadequate to accommodate the collection and visitors. The building also had insufficient collections storage space, staff workspaces and climate control to provide a safe environment for the art collection. The University of Oregon Museum of Art was closed in October 2002 for renovation and expansion. Reopened in January 2005, the renamed Jordan Schnitzer Museum of Art (JSMA) has a floor space of 63,180 square feet total, collections galleries featuring American, European, Korean, Chinese, and Japanese art, and Changing Exhibitions Gallery, which enables the museum to host major traveling exhibitions (“the JSMA history and building,” 2005).

visitors experience the museum with new perspectives and insights and reflect the museum's commitment to its mission. Since its reopening in January 2005, the museum's attendance has reached almost 25,000 students and members of community, from elementary schools to retirement communities (number inclusive through March 2005). Outreach and public programs served more than 2,100 students and community members through post-tour activities, gallery talks, lectures and teacher workshops held in the museum.

The museum experience starts with the exhibition and programming (Batchelor, 1978; Falk & Dierking, 2000). According to Falk and Dierking, learning is a very personal experience that involves internal as well as external environmental factors (2000). The JSMA's educational programming has been greatly expanded since the museum's Department of Education was established in 1995. Three museum educators and numerous interns, students and community volunteers contribute to the department's programs.² Targeted audiences include university students, faculty and staff, K-12 students, and members of the community³.

² In addition to the expanded galleries and educational facilities, JSMA's education programming includes Exhibition Interpreter-guided school tours, workshops, lecture series, master classes, teacher training, studio activities, art and culture outreach kits, Puppet Theater, and the ArtsBridge program.

³ The museum completed a 5-year strategic plan in 2002, and long range planning begins in the fall of 2005. The first three strategic goals address outreach and the educational direction of the museum: 1. establish the scope and character of the museum's exhibitions, as well as its public and university social, cultural and educational programs, 2. initiate new and expand existing educational outreach to the students, faculty, and staff, and 3. initiate new and expand existing educational outreach to the

According to Ben Brinkley, about 70% of the museum works, such as exhibition planning, development and interpretation, involves the Department of Education (C. B. Brinkley, personal communication, April 7, 2005). In the JSMA's educators' view, outreach programs extend the museum experience to the community outside of the museum's walls for object based learning (L. Abia-Smith, personal communication, April 11, 2005; C. B. Brinkley, personal communication, April 7, 2005). Outreach and community building efforts are very much in the educators' agenda; there are many efforts in the museum that are focused on developing programs in order to bring diverse audiences into the museum space and provide them with learning experiences.

This research focuses on three outreach programs at the JSMA: Art Studio Classes, ArtsBridge, and Art and Culture Outreach Kits. These are some of the most popular programs provided by the JSMA for young students as on and off-site multicultural art education.

Art Studio Classes are open to the public, including young children, retired persons and the physically challenged, and serve to introduce the process of art-making to audiences, connecting a museum experience with art production. Hands-on activities are offered at the museum's Art Studio, and have been proven successful in terms of participant response and material development ("Museum attendance," 2005). Based on current museum exhibits,

community and state. A more structured Exhibition Interpreter program, stronger K-12 school curriculum programs, and traveling art mobile exhibitions were part of the long term action plan outlined in the document ("Mapping out a new strategic planning document," 2000).

various art activities use basic techniques such as collage, watercolor, block printing and clay modeling, in order to draw audiences to more closely observe the works of art and respond accordingly. For example, after touring Andy Warhol “Dream America,” participants created a Warhol style icon collage, using transparencies, markers and colored paper. All the material and lessons are developed and implemented by museum educators, school teachers, and student volunteers, and audiences can participate in an art activity classes three times a day, three days a week. Activities are designed to be finished in a thirty minute period, and participants leave with their artwork. The classes are successful because the activities personally engage the participants and let them understand and enjoy the art production process.

ArtsBridge is one of the programs that strongly coincides with the museum’s mission of engaging community through artistic expression. A part of the ArtsBridge America network, ArtsBridge University of Oregon works in partnership with local public schools to provide high-quality arts education for K-12 school children, and is one of only a few museum-based ArtsBridge programs. One of the JSMA ArtsBridge program’s primary objectives is to provide professional support for K-12 teachers in support of Discipline Based Art Education⁴ (DBAE), and national and state K-12 educational standards (“ArtsBridge

⁴ Discipline Based Art Education (DBAE) is the concept that, by incorporating art and other disciplines of education, all students are introduced to, and participate in, art activity within a normal school structure (“Comprehensive Disciplined-Based Arts Education,” n.d.). The idea of DBAE was

America mission,” 2005). Working closely with museum educators, ArtsBridge scholars provide K-12 students with art lessons related to but not limited to the museum’s collection and the cultures it represents. University students with art backgrounds, provide art instruction to K-12 students in theater, music, dance, or visual arts, and collaborate with classroom teachers to develop arts-integrated curricula. It also provides University of Oregon students valuable experiences in developing curricula and teaching in the classroom.

The Art and Culture Outreach Kits, which are widely used in the 4J⁵ school district, are also one of the popular programs in the museum. The museum’s outreach kits include Chinese, Japanese, Korean, and American Northwestern art, and a photography kit containing artifacts, reproductions representing the museum’s collection, and a teacher resource guide. Also included are various examples of artwork from the JSMA, books, maps, and overheads. These outreach kits are design to introduce these subjects to young students before they visit the museum and to maximize their learning experience after the visit. For example, Chinese, Japanese, and Korean kits address topics such as language, costume, festivals, traditional fables, and games in each culture. Suggested art activities and a wide variety of discussion

introduced by the Getty Center for Education in the Arts in the early 1980s. It is a fundamental approach to general education incorporating drama, poetry, visual arts, dance, and music into curricula.

⁵ The 4J school district covers the Eugene area and features 18 elementary schools, 13 middle schools, 8 high schools and 3 charter schools with about 18,000 students total (“2004-05 4J schools guide,” 2004).

topics include storytelling, art-making, and improvisational drama. The outreach kits provide students with an opportunity to learn about foreign cultures through multiple disciplines and arts. Teachers using the kits are expected to find a correlation between the resources in the kit and classroom instruction in art, history, language arts, social science, and multicultural studies. There are also smaller-scale outreach baskets, such as Asian brush painting kits, bookbinding kits and watercolor kits, which can be checked out by teachers and ArtsBridge scholars for classroom use.

Outreach kits are intended to broaden multicultural understanding by introducing topics and discussions which lead to the students' own backgrounds and cultural diversity. While these multicultural outreach programs are both successful and effective in initially introducing subjects, they are, in essence, international in nature with some multicultural aspects. Therefore, there is still a need to develop learning material that encompasses international and multicultural aspects of education and uses them effectively in building community relations through an understanding of diverse cultures.

Among the three programs studied in this research, Studio Art Activity offers informal learning opportunities within the museum that normally not available to the majority of museum audiences. ArtsBridge and Outreach Kits are mainly used for K-12 school students and designed to be incorporated in school curricula. Outreach and community building efforts at the JSMA have been focused on off-site formal education opportunities in outreach

activities such as outreach kits and ArtsBridge, and there are fewer programs designed for families visiting the museum as a family group function. Furthermore, few audiences are aware of the educational opportunities and materials that the museum provides to public.

In order to provide a unique museum experience for diverse audiences, it is important to develop material that all members of a family can enjoy while participating and learning together. In this research, I would like to propose a model for developing multicultural outreach material, in which the audience's personal experience, knowledge and world view play pivotal roles in their museum learning experience. Audiences bring their own experiences into the museum, and the museum needs to provide the audiences with personal meaning-making processes through inquiry-based outreach materials. In order to ensure the effectiveness of the materials, museums have to offer diverse points of view where they provide a variety of learning processes, and choices of what the audience wants to learn.

The "Family Backpack: Animal Adventure," is a research-based museum education experience with which I hope to provide a tangible multicultural outreach effort for family audiences.

Family Backpack: Do-It-Yourself Museum Adventure

This section presents the “Family Backpack” project, and through its development assesses the Jordan Schnitzer Museum of Art’s on-going Multicultural Education development and community building efforts. The design and development of the backpack series presented a valuable opportunity to examine and apply educational theories studied in this Masters’ project, and study the holistic process of outreach development at the JSMA. The “Family Backpack” is a self-guided tour that can be easily formatted to the family’s needs. Multicultural Education today is concerned with not only ethnicity, racial issues and prejudice reduction but also the individual’s ability to learn. Through the “Family Backpack” project, this research proposes a unique model for multicultural art education material development in museum settings.

Families are the largest museum visitor group, and most come to museums because museums are good places to learn (Batchelor, 1978; Hein, 1998; Falk & Dierking, 2000). The “Family Backpack” project is aimed at those audiences who are looking for the opportunity to learn and enjoy the museum experience as a family social unit. Designed for families with children aged six to twelve, the backpacks are intended to engage family members from diverse backgrounds with works of art within the walls of museum. The museum provides the physical space to observe, contemplate, and learn the art and cultures of the world.

The “Family Backpack” series does not replace the museum’s post-tour art activity or

school curriculum. It offers a unique opportunity for families to enjoy the museum's exhibits and have fun as a family unit. At present, there are three different themed backpacks in development as a part of the museum's outreach efforts: "Animal Adventure," "Family Portrait" and "Who's Afraid of Modern Art?" Each backpack provides guiding questions, art projects, games and props. The entire exploration of the backpack takes about one hour to an hour and a half depending on children's interest and learning ability. The backpack themes were chosen to attract a diversity of audiences and different age groups; the backpacks represent the diversity of art in the museum collection through various activities and learning systems. For example, the "Animal Adventure" backpack shows and provides an opportunity to view how diverse cultures of the world portray animals as a reflection of human culture and aims to introduce museum collections as effective learning tools.

To begin the design of a "backpack," a few guidelines were established. First, the museum serves diverse audiences: diverse in ethnic backgrounds and various learning styles and abilities. The "backpacks" offer diverse points of view, not only providing choices of what students will be doing, but also diverging points of view of what the correct outcome could be. For example, each suggested activity and discussion can have multiple outcomes in terms of children's responses. Second, contextual cultural information that relates to the audience's background as well as traditional values of the arts is provided. Finally, multicultural and multidisciplinary education principles such as Discipline Based Art

Education (DBAE) and Integrated Art Education guided the backpack's activities and learning processes. Educational theories on different approaches to learning, such as Gardner's "multiple intelligence," McCarthy's "4MAT," and Housen and Yenawine's "Visual Thinking Strategy" served as guidelines in formulating various activities and questions posed in the backpack project. Even though museum educators at the JSMA are grounded in various educational theories, such as DBAE, 4MAT and Visual Thinking Strategy, they agree that engaging and accessible art outreach materials are essential (L. Abia-Smith, personal communication, April 11, 2005; C. B. Brinkley, personal communication, April 7, 2005). Therefore, the "Family Backpack" is guided by the principles of engagement and accessibility, while also based on sound multicultural educational theories.

The design of the "Animal Adventure" is guided by three education theories: "Multiple intelligence," "4MAT" and "Visual Thinking Strategy." In interviews with museum educators at the JSMA, these three theories emerged as primary guidelines for outreach material development. Gardner's "Multiple Intelligence"⁶ and its seven learning styles provide a basic guideline in developing the backpack. According to Gardner, people learn through seven different intelligences and learning styles. By identifying the styles and

⁶ Developed by Howard Gardner, Multiple Intelligences suggests that there are seven different ways to demonstrate intellectual ability. It suggests that the traditional notion of intelligence, based on I.Q. testing, is far too limited. The seven intelligences Gardner identified are: linguistic, logical mathematical, musical, visual/spatial, bodily kinesthetic, interpersonal, and intrapersonal (Gardner, 1987).

providing different learning tools for these styles, the backpack provides options for multiple learning styles and abilities.

The 4MAT Method, developed by Bernice McCarthy in 1979, is a cycle for delivering instruction of any kind in a way that helps learners connect, provides relevant information to them, offers an opportunity for practice, and allows for creative adaptation of materials. The learner's individual preference concerning perceiving and processing information determines his or her individual approach to learning (McCarthy, 1981).

McCarthy identified four types of learners: innovative learners, analytic learners, commonsense learners and dynamic learners⁷. This theory provided in-depth strategies for developing materials for the backpack, such as concrete experimental learning processes and self-directed learning projects.

Along with multiple intelligence and 4MAT, the Visual Thinking Strategy (VTS)⁸ provided valuable strategies in developing discussions and inquiries based on the museum's collection. The VTS is a method of inquiry that draws out viewer responses, and explores

⁷ Innovative Learners are interested in personal meaning. Analytic Learners are interested in acquiring facts in order to deepen their understanding of concepts and processes. Common Sense Learners are interested in how things work. Dynamic Learners are interested in self-directed discovery (McCarthy, 1981).

⁸ VTS discussions begin with an open question, "What do you see in this picture?" Student comments are paraphrased by a facilitator, confirming its meaning. And by asking "What do you see that makes you say that?" when students make interpretive comments, the facilitator draws students' observation and insights. The students' original ideas can change through these open-ended questions, discussion and visual evidence in the works of art (Housen & Yenawine, 1998).

meaning in artwork. Questions in the backpack activities are formulated through VTS and facilitated by adults in the family.

Multiple Intelligence	4MAT	Animal Adventure
Linguistic intelligence	Innovative learners- personal meaning	Words and writing exercises
Spatial intelligence	Commonsense learners- hands-on activities	Visual images and art activities
Logical/mathematics intelligence	Analytic learners- concept and processes	Discussion and storytelling
Musical/auditory intelligence	Dynamic learners- self-directed learning	Sounds
Bodily/ kinesthetic intelligence	Commonsense learners- hands-on activities	Tactile and physical experience
Intrapersonal intelligence	Dynamic learners- self-directed learning	Role playing and self-reflection
Interpersonal intelligence	Commonsense learners- hands-on activities Dynamic learners- self-directed learning	Games and social experience

Table 1. Animal Adventure outline

State Standards were important in developing the outreach material because they help to define goals and objectives of the material. The Oregon State Content Standards correlate with the goals of multicultural education. The backpack's contents and activities satisfy Oregon Content standards in Social Science, Arts, and English (see Appendix D). For example, Oregon Arts Standards state one of the common curriculum goals for historical and cultural perspectives as to be able to "distinguish works of art from different societies, time periods and cultures," and suggest that projects work to help students "to identify and relate

common and unique characteristics in works of art that reflect social, historical, and cultural contexts” as a benchmark for grade 5 (“Oregon Content Standards Newspaper,” 1996).

Through applying the benchmarks to backpacks’ activities, these activities help children observe works of arts and understand how works of art from various cultures reflect the artist's environment, society and culture.

The “Animal Adventure” backpack has three broad subject areas: hands-on activity, inquiry and observation, and multidisciplinary discussion. Children and adults can design activities according to their interests; the backpack focuses on engaging children with objects in the museum and helping them understand the context and culture in which the object is created. Based on works of arts currently displayed in the museum, “Animal Adventure” intends to provide storytelling and cultural contexts. Even though they are not designed with a particular order, some of the games and activities are closely interrelated to the observation process and discussion.

To attract children’s, as well as adult’s, attention, the backpack and its contents are put together in a way that stimulates natural senses, including bright colors, textured materials, visual images, and various packaging methods. Clamshell boxes, ribbon-tied pouches, and zippered compartments hold various activities and art materials. Props such as maps, sound samples, magnifying glasses, tactile samples, crayons and books are organized for children’s ready use. Engaging and accessible to all ages, the backpack’s design focuses

on different abilities and backgrounds. All the materials in the backpack are laminated, non-breakable and child-safe.

The backpack's Activities

Visual material and hands-on art production: *Create your own background! Origami, Dot-to-dot, Hidden Images*

Visual art components are the most important part of the backpack. To design art activities that are multicultural and satisfy diverse learning styles and ages, I presented works of art from the museum collection in various activities. Choices of hands-on activities are provided, along with discussion topic suggestions. The possible outcome of the activities can be varied, however, because depending on the child's involvement in the topic, there are several different outcomes and responses.



Plate 1. Create your own background



Plate 2. Drawing activity and story telling

Observational tools: *Sounds of World's Animals, Tactile samples*

Observational tools, including sounds and tactile samples, are used to actively

engage the children in works of art and accommodate any learning disability a child might have. Audio files of various animal sounds are downloaded into an MP3 player, and a companion booklet of “World’s Animal Sound” is included in the backpack. Children can emulate the animal sounds of different languages, while listening to the actual animal sound. By introducing the fact that every language has a different speech sound for an animal sound, children can understand there can be more than one perspective in a discussion. Tactile samples are also intended to stimulate children’s responses to the museum’s exhibits. Various artificial animal skins, bones, and feathers are included in the samples, and children can touch and feel the samples. It also ties in with other activities and discussion, such as conversations about what the animals in the painting are doing, or what their living environment would be.

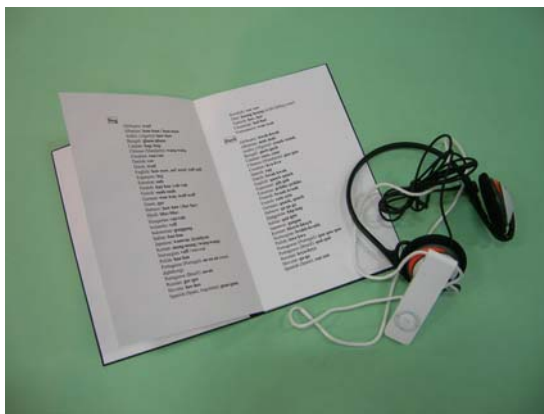


Plate 3. Audio samples and companion booklet



Plate 4. Texture sample box

Games: *Scavenger Hunt, Riddles and Stuff, Animal Adventure Passport*

Games are distributed throughout the backpack activities. Every activity and

discussion in the backpack has a game component. For example, although *Animal Adventure Passport* serves as a tool to engage the children's tour through the museum at various points, it can also be a game where children compete and race. *Scavenger Hunt* and *Riddles and Stuff* are also examples of a game and observation tool.



Plate 5. Riddles and Stuff



Plate 6. Riddles and Stuff contents

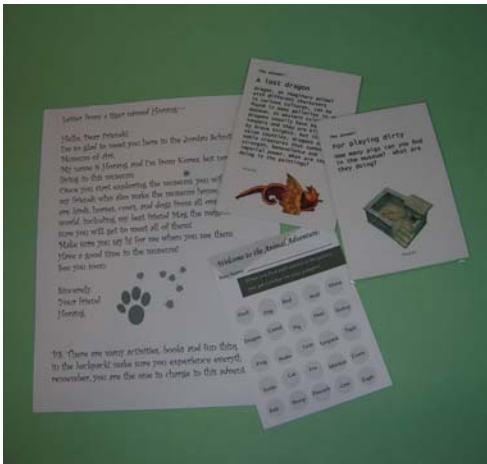


Plate 7. Writing activity and discussion topics



Plate 8. Discussion topics on activity sheets

Words and writing exercise: *Animal Hunt*, *Diary*, *Animal Adventure passport*

Through discussions and games, children exercise their vocabulary and apply logic to explain what they are observing in the museum. The backpack's writing activity can be used as a pre- and post- museum tour activity, and the activity encourages children to talk, discuss and assimilate each other's ideas. VTS questions posted on the activity cards pose critical thinking and multiple perspectives in the discussion and the tour. Questions posed include: "This animal can be found in the museum. Where is it? How many can you find? How would you describe this animal's mood? What does do you think this animal symbolize? And why?" The backpack's objectives reflect the importance of connecting children's backgrounds and past experiences with objects in the museum. Questions and discussion topics are drawn mainly from children's personal experiences. Rather than stating the facts surrounding the works of art, discussion topics invite children to think about their own responses and ideas. Thus, the goal of engaging families through a Multicultural outreach program is reached with the backpack.

CHAPTER 5. SUMMARY AND DISCUSSION

Summary

This study has been concerned with the role of multicultural education in museum education outreach and program development. The Jordan Schnitzer Museum of Art's diverse collection, specialized galleries, Art Studio and Interactive Discovery Gallery reflects its commitment to fostering multicultural education through art. The museum recognizes outreach programming as one of its most important activities, and continues to develop a wide variety of outreach programs for communities. Outreach materials are developed as part of the museum's commitment to multicultural education, and guide the museum's future direction of community development. Through an examination of the JSMA's educational programs and outreach material development process, issues in developing Multicultural Education materials for a museum were addressed, and program evaluation strategies and guidelines for outreach material suggested.

In Chapter One, issues in Multicultural museum education development were discussed, and the question was asked: how does the University of Oregon the Jordan Schnitzer Museum of Art ensure the success and effectiveness of its multicultural outreach materials? Dimensions of the research and methodological paradigm were discussed in Chapter Two, through a discussion of data collection methods, data collection instruments, and an introduction of the "Family Backpack" master's project. In Chapter Three,

Multiculturalism and its implications in the Museum Education field was discussed, and it was argued that today's multiethnic and diverse societies require multicultural education in Museum Education programming. In Chapter Four, the Jordan Schnitzer Museum of Art's current outreach programming, and the development of the "Family Backpack" project were discussed.

Discussion

Multiculturalism today is defined as a respect for humanity and an approach toward overcoming forms of discrimination. Each culture's unique art represents and documents earlier generations, and it is hoped that a study of these traditions lead to better understanding of culture and individuals. Increasingly, the responsibility of educating people about the value of art and culture in diverse cultures and societies falls onto cultural institutions, especially art museums. To foster multicultural understanding in communities, museums need to develop a variety of outreach and educational programs for the communities they serve, while also serving the museums' mission. Art museums are places for learning, experiencing, and engaging with ideas and objects, and are institutions for life-long learning.

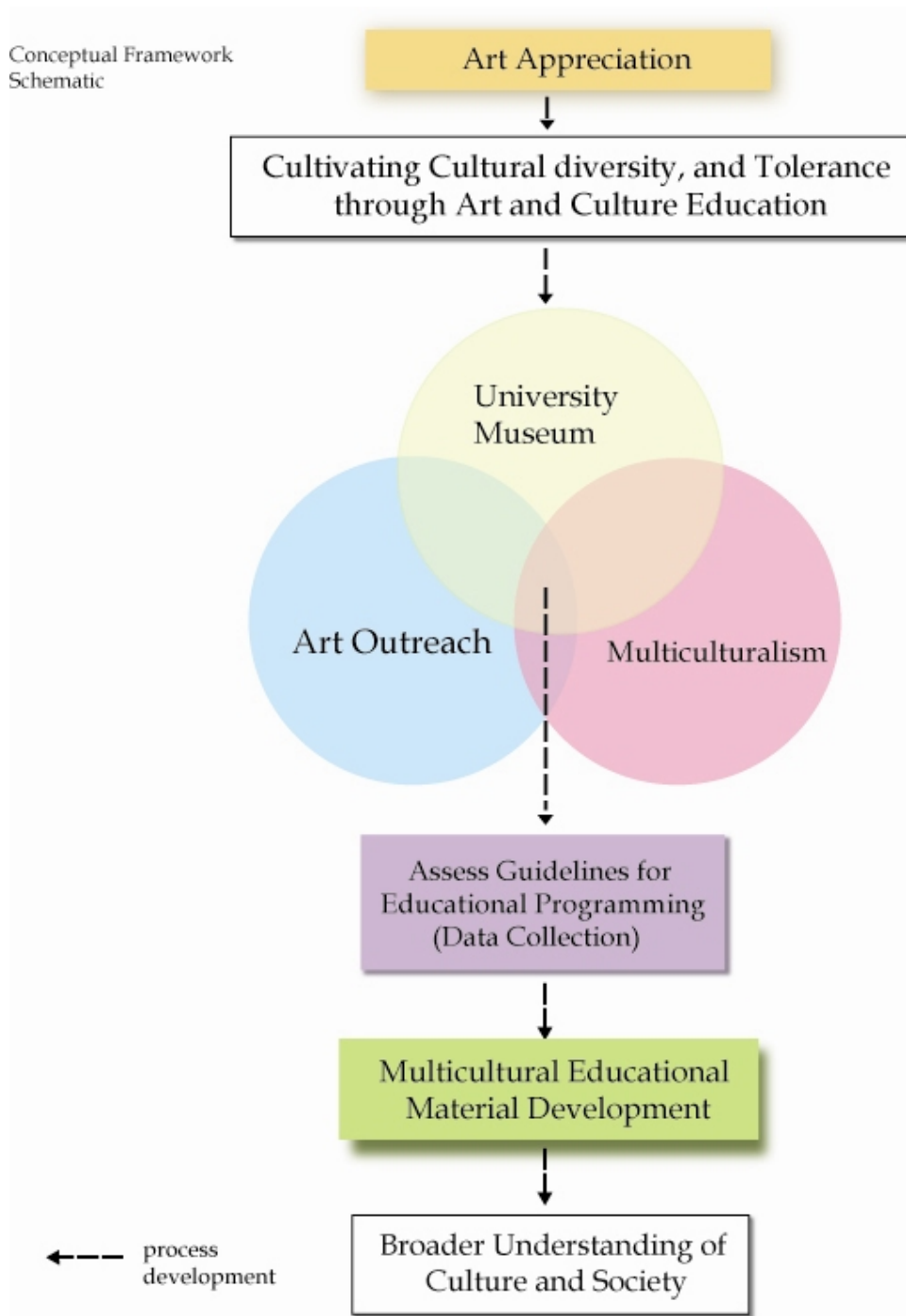
The "Family Backpack Project" represents one of the museum's efforts in multicultural outreach and community development and is concerned with how to make museum visits more effective learning experiences for families. In the development of the

backpack, different learning styles and the diversity of museum audience were addressed , in an effort to find an effective way to connect them with the museum’s collection through an engaged and interactive educational activity. To make a museum experience relevant for audiences, there needs to be an understanding of how the audience learns and absorbs new information. Three educational theories, Multiple Intelligence, 4MAT and Visual Thinking Strategy, provided guidelines for the material development Traditional and modern art forms were explored and various learning tools for different styles of learning processes were applied through multicultural “Family Backpack” activities. Visual as well as multimedia applications were considered in the design of the backpack.

One of the challenges of developing museum outreach materials is deciding on the age-appropriateness of the material. The State of Oregon’s educational content standards provided a basis for content choices. The inquiry-based approach used in the development of the “Family Backpack” served to address broad age range use.

It became evident during this study outreach materials that encompass diverse backgrounds as well as different learning styles are one of the most important resources the museum has. The “Family Backpack” project addresses the museum’s mission of bridging international cultures through arts, provides a place for discovery and education, and contributes to the museum’s community building efforts through family involvement. The “Family Backpack” helps strengthen the museum’s existing outreach efforts while also

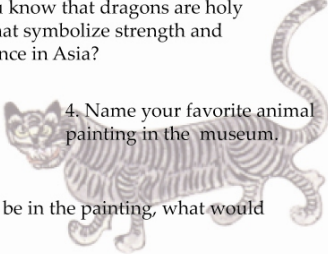
addressing Oregon educational content standards, different learning styles, and international aspects of education. At the time of this research project's completion, there was not enough time for implementation and evaluation of the "Animal Adventure" backpack. However, evaluation for outreach material is a continuous and cyclic process. Data gathered from the questionnaire (see Appendix E) included in the backpack, observations, and direct interviews conducted with families using the backpack will provide recommendations for future outreach development. This research provides museum educators with guidelines and suggests that learning theories concerning cultural diversity are useful in developing new multicultural museum outreach kits.

Appendix A

Appendix B
Animal Adventure Backpack



Animal Adventure Passport				
Your Name: _____				
When you find each animal in the gallery, you get a sticker for your passport.				
Duck	Dog	Bird	Wolf	Horse
Dragon	Camel	Pig	Deer	Turkey
Frog	Snake	Lion	Leopard	Tiger
Turtle	Cat	Fox	Monkey	Crane
Fish	Sheep	Peacock	Cow	Eagle

<p>What is your favorite animal? _____</p> <p>Where is your favorite place in the world? _____</p> <p>1. How many different kinds of animals can you find in the museum?</p> <p>2. In 2000, the total number of endangered animal species has increased to 5,435.</p> <p>3. Do you know that dragons are holy animal that symbolize strength and benevolence in Asia?</p> <p>4. Name your favorite animal painting in the museum.</p> <p>5. If you could be in the painting, what would you do?</p>	
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Animal Adventure Passport

In Gallery Activity Suggestion	Sample word sheet
<p><i>Family activity Animal Hunt</i></p> <p>▶ We are going on an animal hunt!</p> <p>▶ Choose one animal from the gallery and keep it to yourself.</p> <p>▶ Look at the sample word sheet, and choose the words that characterize the animal you picked. Or you can make them up!</p> <p>▶ Look at the texture samples in Green and Yellow box. Talk about different feel of animal skins. How does it feel?</p> <p>▶ You only can use appropriate facial expression, gestures and other movements to describe the animal. Remember, you have to be very quiet in the museum.</p> <p>▶ How best can you imitate the animal? Walk like a cat or a tiger, run like a horse!</p> <p>▶ Try to guess each other's the answer and find out in the gallery.</p>	<p>Noun: a word that names a person, place or thing</p> <p>Duck, woodpecker, dog, bird, wolf, horse, turkey, cow, chick, bison etc.</p> <p>Verb: a word that denotes action or a doing word</p> <p>Run, fly, crawl, hop, jump, slither, active, swim, howl, cry, scream, screech, chew, tear, grasp, wash, twist, escape, sniff, smell, look, wobble etc.</p> <p>Adjective: a word that tells about or describes something</p> <p>Color words (red, yellow, blue, green, brown), large, big, tiny, small, thick, thin, coarse, fine, shiny, dull, flat, bushy, furry, slimy, scaly, webbed, hard, soft, smelly, heavy, light, strong, weak, quiet, loud, smooth, long, short etc.</p> <p>There are many animals to choose from in many galleries. Some of them are: Duck, dog, bird, wolf, horse, turkey, cow, chick, dragon, camel, pig, frog, snake, peacock, parrot, donkey, lion, eagle, leopard, fish, cat, turtle, tiger, fox, pheasant, magpie, chicken, monkey, shrimp, crane</p>

Animal Adventure Activity card

Appendix C Inventory list for Animal Adventure Backpack

Animal Adventure Backpack

Inventory List

Please check the inventory before you start the Animal Adventure Tour.

		Before the tour <input checked="" type="checkbox"/>	After the tour <input checked="" type="checkbox"/>
Animal Adventure Backpack			
◆	Red box	<input type="checkbox"/>	<input type="checkbox"/>
◆	Blue box	<input type="checkbox"/>	<input type="checkbox"/>
◆	Green box	<input type="checkbox"/>	<input type="checkbox"/>
◆	Yellow box	<input type="checkbox"/>	<input type="checkbox"/>
◆	World map	<input type="checkbox"/>	<input type="checkbox"/>
◆	Sketch book	<input type="checkbox"/>	<input type="checkbox"/>
◆	Books	<input type="checkbox"/>	<input type="checkbox"/>
		<input type="checkbox"/>	<input type="checkbox"/>
◆	Sounds of the world's animals Booklet	<input type="checkbox"/>	<input type="checkbox"/>
◆	I-pod shuffle and headphone	<input type="checkbox"/>	<input type="checkbox"/>
◆	2 Magnifying glasses	<input type="checkbox"/>	<input type="checkbox"/>
◆	Crayon	<input type="checkbox"/>	<input type="checkbox"/>
◆	Frog pen	<input type="checkbox"/>	<input type="checkbox"/>
Butterfly Binder			
◆	Letters and Introduction	<input type="checkbox"/>	
◆	Passport and stickers	<input type="checkbox"/>	
◆	Dot-to-dot	<input type="checkbox"/>	
◆	Hidden Images and color in	<input type="checkbox"/>	
◆	Origami	<input type="checkbox"/>	
◆	Drawing paper	<input type="checkbox"/>	

Name:

Phone#:

E-mail Address:

Appendix D**Oregon State Content Standards addressed in the Backpack for elementary school students****Social Sciences**

- Understand and use special concepts of geography.
- Locate places and understand and use geographic information or relationships by reading, interpreting, and preparing maps and other geographic representations.
- Identify and analyze physical and human characteristics of places and regions, and processes that have shaped them, and their geographic significance.
- Understand, represent, and interpret chronological relationships in history.
- Understand the importance and lasting influence of issues, events, people, and developments in world history.
- Understand an event, issue, problem, phenomenon from multiple perspectives.

The Arts

- Explain and analyze works of art, applying knowledge of technical, organizational and aesthetic elements.
- Respond to works of art, giving reasons for preferences.
- Relate works of art from various time periods and cultures to each other.
- Describe how historical and cultural contexts influence works of art.
- Apply artistic element and technical skills to create, present and/or perform works of art for variety of audience and purposes.
- Communicate verbally and in writing about one's own artwork.

English

- Identify and/or summarize sequence of events, main ideas, facts, supporting details, and opinions in informational and practical selections.
- Analyze interactions between characters in a literary text and how these interactions affect the plot.
- Identify themes in literary works, and provide support for interpretations from the text.
- Establish a coherent and clearly supported thesis that engages the reader, conveys a clear and distinctive perspective on the subject, maintains a consistent tone and focus throughout the piece of writing, and ends with a well supported conclusion.
- Create an organizational structure that logically and effectively presents information using transitional elements that unify paragraphs and the work as a whole ("Oregon Content Standards Newspaper," n.d.).

Appendix E
Evaluation Questionnaire

Evaluation for Animal Adventure Family Backpack

1. What is your children's age group? Circle all that apply.

0-4

5-7

8-10

11-13

2. What is your family's favorite activity in the backpack? And why?

3. What is your family's least favorite activity in the backpack? And why?

4. What kind of activity would you recommend instead?

5. Would you recommend this activity backpack to your friends?

6. How would you overall rate this activity backpack? (1:poor, 5:excellent)

1

2

3

4

5

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